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# NEWS

**VOLUME VII/JUNE 1988**

## 1989-90 CONTACT EXHIBITION PROGRAM

The Art Gallery of Ontario Extension Services is pleased to announce three new exhibitions for the 1989-90 CONTACT exhibition program to commence circulation in September 1989 predominantly selected from the Permanent Collection of the Art Gallery of Ontario:

**Picasso: Faunes et flore d'Antibes;**

**Purloined Portraits;**

**Watercolours by Will Ogilvie.**

Pablo Picasso(Spanish,1881-1973),Tete de faune Gris (Head of a Grey Faun),1960;facsimile: collotype, 50 x 65 cm.Collection Art Gallery of Ontario,Gift of Walter Carlsen, 1987.

Please note that this series of CONTACT exhibitions is being announced to allow a fifteen-month lead time to assist our clients in planning their exhibition programs. Be sure to respond as soon as possible by forwarding the enclosed Booking Form/Exhibitions to secure your planned venue.

Organized for **provincial circulation** by the Art Gallery of Ontario. The exhibition is transported by truck; all shipping arrangements are made by the Art Gallery of Ontario.

## BOOKING A CONTACT EXHIBITION

In order to process your request for a CONTACT exhibition, we must have a copy of your organization's updated **Standard Facilities Report** on file for easy reference. To secure an exhibition booking, complete the enclosed Booking Form/Exhibitions and send it to the Scheduling Coordinator, Extension Services, Art Gallery of Ontario, (416) 979-6637.

### Facilities Requirements

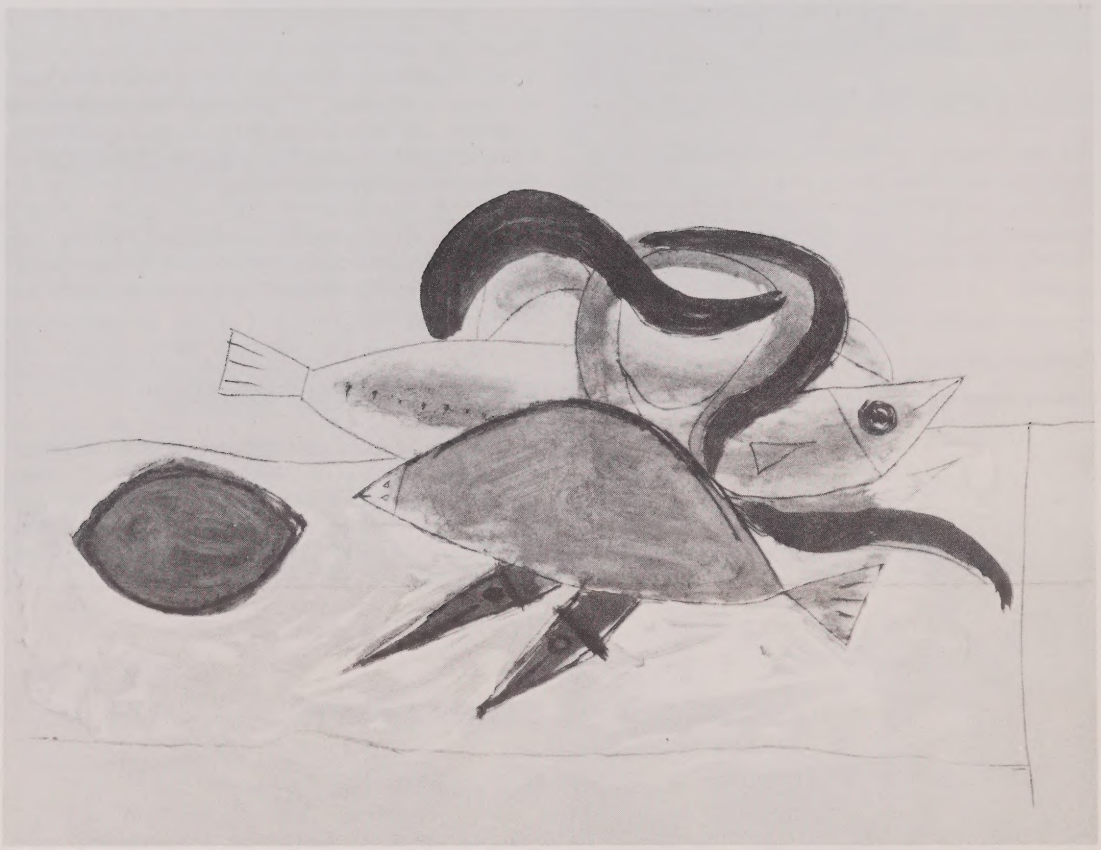
**Fee:** $85.00 (includes 75 brochures)

**Date available for circulation:**
September 1989 - August 1990

**Security:** Periodic patrols by a responsible staff member; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** No daylight; incandescent, and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use.)

**Temperature and humidity:**
Minimum fluctuations



Pablo Picasso(Spanish,1881-1973),Nature morte au citron vert, aux deux poissons et aux deux murenes (Still life with green lemon, two fish and two marine eels),1960;facsimile: collotype, 50 x 65 cm.Collection Art Gallery of Ontario,Gift of Walter Carlsen, 1987.

## Picasso: Faunes et flore d'Antibes

Following the horrors of World War II, Picasso sought peace of mind in the South of France. Through his association with the Director of the Musée Grimaldi which is located in the ancient chateau at Antibes, Picasso was invited to set up a studio on the premises. Between August and September 1946, he created a delightful series of paintings depicting two preoccupations; flute-playing fauns, and still lifes of the "fruits" of the sea captured by local fishermen. And so with his characteristic wit, he turned the flora and fauna of the region into a literal production of the Faunes et flore d'Antibes.

The paintings that Picasso produced during this period are imbued with a mediterranean spirit that conjurs up imagery from a mythological past. The fauns are symbols of his new frame of mind and identification with bacchic elements from an ancient Golden Age. Indeed these playful creatures with their double flutes personified his feelings of joie de vivre - a title he used for the major painting that resulted from the series of pictures in this portfolio. Picasso was euphoric in mind and exuberant in body after the oppression of the war. This is reflected in his choice of cheerful, bright colours in keeping with subjects associated with a hedonistic existence. Nonetheless Picasso's work at this time remained intellectually rigorous. Tete de faune gris (Head of a Grey Faun) is a complex arrangement of line and colour emerging from a cubist vocabulary of forms which Picasso had established earlier in his career. Likewise the still life Nature morte aux trois citrons, au compotier de raisins et à la bouteille (Still Life with three

lemons, bowl of grapes and a bottle) is sophisticated in colour choice and formal harmonies.

In 1959, the artist was approached by the dealer and publisher Pierre-André Weill who proposed a facsimile portfolio after eleven paintings from the Antibes period. In collaboration with the Parisian printer Daniel Jacomet, Picasso corrected the proofs and signed a bon à tirer for the production of high quality collotypes made after the original paintings in the collection of the Musée Grimaldi. While it should be emphasized that the works in this exhibition are reproductions, the collotype method is the most accurate and beautiful form of photo-mechanical reproduction to date. As the printing of collotype plates is an exacting and expensive undertaking, only a limited number of copies can be produced. The Faunes et flore d'Antibes portfolio exists in a total limited edition of 350. To accompany these works, Picasso created a lithographic frontispiece (this portfolio includes the collotype version) which he signed and dated 30.9.59. The portfolio was published with a preface by Jaime Sabartès in 1960 by Editions Pont des Arts, Paris and in the United States by the New York Graphic Society.

No doubt this series of works from Antibes held great personal appeal for Picasso as he reviewed his career in 1959. Created during one of the happiest moments of his life, the Faunes et flore d'Antibes communicates the lighter side of the indomitable spirit that has informed Picasso's artistic genius for this century.

The collotype prints are from the permanent collection of the Art Gallery of Ontario, gift of Walter Carsen, 1987.

Curated by Michael Parke-Taylor, Acting Assistant Curator of Prints and Drawings.

**Space:** 12 collotypes, 1 lead panel; approximately 18.2 running metres (60 running feet)
**Lighting:** Maximum 50 lux for works on paper

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**Purloined Portraits**

Hannah Cullwick, an English "maid of all work" kept a diary and had photographs taken of herself between 1853 and 1874. Both of these activities were highly unusual for a domestic servant. As unusual as the habit of writing a diary and having her picture taken, is the resulting archive. What are we to make of photographs of Hannah as a lady, a man, a peasant, a chimney sweep/slave, a rustic maiden, a repentant magdelan, or a parlormaid? The range of representations is at once fascinating and puzzling as it includes numerous photographs of domestic labour; there are pictures not only of Hannah washing dishes, cleaning boots, or scrubbing the floor and front steps, but also of her calloused hands, her remarkably muscular arms, and of her dirtied clothes. Knowing that servants were encouraged firstly to be clean (despite the dirt involved in their employment) and secondly, invisible in the household, (they were told to hide if they heard a member of the bourgeois family approaching while they were cleaning) only makes it more puzzling that this woman would write about and have photographed, tasks associated with their employment. That throughout this time she was involved in a secretive romance with an upperclassman who was interested in the labour of working class women further complicates this herstory.

Untitled:photographic reproduction,12.7 x 17.8 cm.Photograph reproduced with the permission from the Master and Fellows Trinity College, Cambridge.

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Heather Dawkins who researched and analysed the diaries and photographs of Hannah Cullwick finds numerous points of resistance, excess and refusal in the texts, as Hannah negotiated the various and changing social relations that both prescribed her behavior and opened up some possibilities for change. The photographs are not taken as some kind of documentary truth about domestic labour or this servant's life in particular -- indeed the photographs themselves resist any such understanding since they are unevenly traversed by fantasy both individually and as a collection. In some instances this quality of fantasy takes place within a kind of logic of representation. Hannah's adoption of slavery as a metaphor for her secret relationship to Arthur Munby, no doubt the most troubling aspect of the archive and pictured in at least one of the photographs, is examined in its historical and textual context and is found, surprisingly, to be an "enabling" symbol.

The exhibition is seen as an opportunity to approach the complexities of the diaries, photographs and historical situation while self-conscious of the importance over a hundred years later, of working class women's history.

Guest curated by Heather Dawkins.

**Space:** 54 photographic reproductions, 1 lead panel; approximately 18.2 running metres (60 running feet)

**Lighting:** Maximum 50 lux for works on paper

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## Watercolours by Will Ogilvie

William Abernethy Ogilvie, born in South Africa in 1901, immigrated to Canada in 1925. He made Toronto his home in 1932 after study at the Art Students' League in New York City (1928-30) and a brief visit to South Africa in 1931. He would make return visits to the land of his birth later in his career, visits which would provide him with subjects for his paintings. Ogilvie's studies with Kimon Nicolaides (1891-1938) appear to have had a lasting influence on his work. Nicolaides was renowned as a great draughtsman and teacher, and wrote The Natural Way to Draw, a student guide to drawing, published in 1941 after his death. Nicolaides advised the student: "You are never to be concerned with appearances to an extent which prevents reality of content... To what the eye can see the artist adds feeling and thought. He can, if he wishes, relate for us the adventures of his soul in the midst of life."
Ogilvie's poetic landscapes do convey the artist's personal impressions of the scene before him. While it is true that he sustained a greater interest in figure painting than in the depiction of landscapes throughout his career, he successfully integrated the two in his paintings for the war records during the Second World War, (he was an official war artist from 1943-45), and turned increasingly towards pure landscape beginning in the late 1940s.

Ogilvie is perhaps best known for his watercolours. These are characterized by a fluid draughtsmanship used to describe the subject, and softly modulated colours applied subsequently to model and give added

Will Ogilvie(Canadian,b.1901),Rising Sun, Georgian Bay.1956;watercolour on paper,35.6 x 53.0 cm.Collection Art Gallery of Ontario.Gift of Mr. and Mrs. H.R. Jackman. On loan from the Ontario Heritage Foundation,1971.

life to the forms. He used this technique consistently to interpret the diverse landscapes wherever his travels took him: Italy (1957-58 on a Royal Society Fellowship), Alaska (1957), South Africa, Mexico and Georgian Bay, yet he managed to capture the qualities peculiar to each region. In the late 1940s and 1950s, Ogilvie paid more attention to surface texture which he achieved through the use of a variety of media (chalk, crayon, gouache, etc.). This was characteristic of the times, appearing in the work of many of his contemporaries and indicative of the breakdown of boundaries between the various media which began in the 1940s.

Most of the works in this exhibition were gifted to the Art Gallery of Ontario through the Ontario Heritage Foundation by Mr. and Mrs. H.R. Jackman, friends and supporters of Will Ogilvie. It was Mrs. Jackman's admiration for his work and her conviction that a greater appreciation of the artist would be obtained by viewing many of his works from different periods that prompted the gift.

This exhibition represents twenty years of Ogilvie's work and illustrates his development within a consistent personal style.

Curated by Christine Boyanoski, Assistant Curator of Canadian Historical Art.

**Space:** 17 watercolours, 1 lead panel; approximately 17.2 running metres (57 running feet)

**Lighting:** Maximum 50 lux for works on paper

Dama Lumley Bell with her class on a field trip to the Gypsum, Lime and Alabstine Co. in the early 1930's.

## PROVINCIAL CIRCULATING EXHIBITIONS

### For the Record
### Ontario Women Graduates in Architecture
### 1920 - 1960

The exhibition "For the Record" was initiated during the 100th Anniversary of the enrolment of women at the University of Toronto, when faculties and colleges, including the Faculty of Architecture and Landscape Architecture organized retrospective events or publications about their early alumnae.

"For the Record" documents the years between 1920, when the first woman graduated in architecture, to 1960, when the total number of women graduates had risen to twenty-seven. During this time the only architectural course in Ontario was at the University of Toronto. Having been established in 1890, it was also the first of its kind in Canada. (Other programs were established as follows: McGill, Ecole Polythechnique, and Ecole des Beaux Arts in Montréal, in 1896, 1907 and 1923; Alberta, 1913; Manitoba, 1918; U.B.C., 1939; and Nova Scotia Technical University in 1960.)

"For the Record", as the title indicates, brings together a history which has not been recorded

before. With the help of the University Archives, architectural firms, families and friends, and with the persistence of determined researchers, materials that related to the lives and works of the first women graduates were unearthed and collected, establishing an archive as well as the exhibition.

At the outset it was clear that this would not be an exhibit of architecture or architectural design. "For the Record" is a factual account, richly illustrated with photographs and designs of architectural projects, biographies and personal statements, documenting aspects as the history of women in architecture. The exhibition gives not only an overview of the different directions which women have chosen in their professional lives. While tracing the changes in the world of women architects -- from the time when early women graduates were hardly taken seriously for their choice of career, to the struggles for work, independence, and recognition -- the exhibition also gives a clear sense of the changes which have yet to come.

This exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Mary Clark and Joan Grierson from the University of Toronto. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** 63 foamcore velcro wall hung panels of photographic documentation, graphics and text (91.4 x 61 cm; 45.7 x 61 cm; 30.5 x 45.7 cm; 104.1 x 63.5 cm); 2 introduction panels, 1 conclusion panel; approximately 45.7 running metres (150 running feet)

**Fee:** $ 250.00

**Date available for circulation:** January 1990

**Security:** Periodic patrols by a responsible staff member; secure night locks on all doors and windows.

**Lighting:** Preferably no daylight

**Temperature and humidity:** Minimal fluctuation

From left to right: Margo Bindhardt(President,AGO),MichaelWilson (Minister of Finance),Flora MacDonald(Minister of Communications), Barbara McDougall(Minister of State and Privatization),William J. Withrow(Director,AGO).

## AGO Gets $8 Million for Stage III Expansion

Members of the press and enthusiastic supporters of the Art Gallery of Ontario gathered in the Walker Court at noon on Sunday, February 21, 1988, to hear The Honourable Flora MacDonald announce that the

federal government has granted the Gallery $8 million towards the cost of Stage III. Finance Minister Michael Wilson and Minister of State for Privatization, Barbara McDougall accompanied the Minister of Communications to voice their support for the project.

Stage III is the third and final phase in the Art Gallery's 20-year expansion and renovation plan. It will provide the Gallery with seven new galleries, a new entrance, a glazed sculpture court, a world-class prints and drawings centre, better storage and preparation areas, more efficient administrative and curatorial facilities and a new, welcoming appearance.

"I am pleased that the Government of Canada is able to contribute substantially to a project that will benefit the Canadian arts community and public and enhance the world-class reputation already attained by the Art Gallery of Ontario," said Miss MacDonald Margo Bindhardt, president of the AGO's Board of Trustees, and Director William Withrow accepted the generous contribution on behalf of the AGO community. "We are very grateful to the Government of Canada for this very tangible symbol of support," said Mr. Withrow.

The Government of Ontario announced their contribution of $8 million in May of 1987. The remaining $18 million, of a total project cost of $34 million, will be raised from individuals. corporations and foundations. The AGO anticipates a significant contribution from Metropolitan Toronto. The Gallery is expected to launch its Stage III capital campaign later this Spring.

Noni Regan
Stage III Project Coordinator

**Art Gallery of Ontario Extension Services**
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Reference Library

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